Luminosity

The Doña Ana Photography Club Newsletter

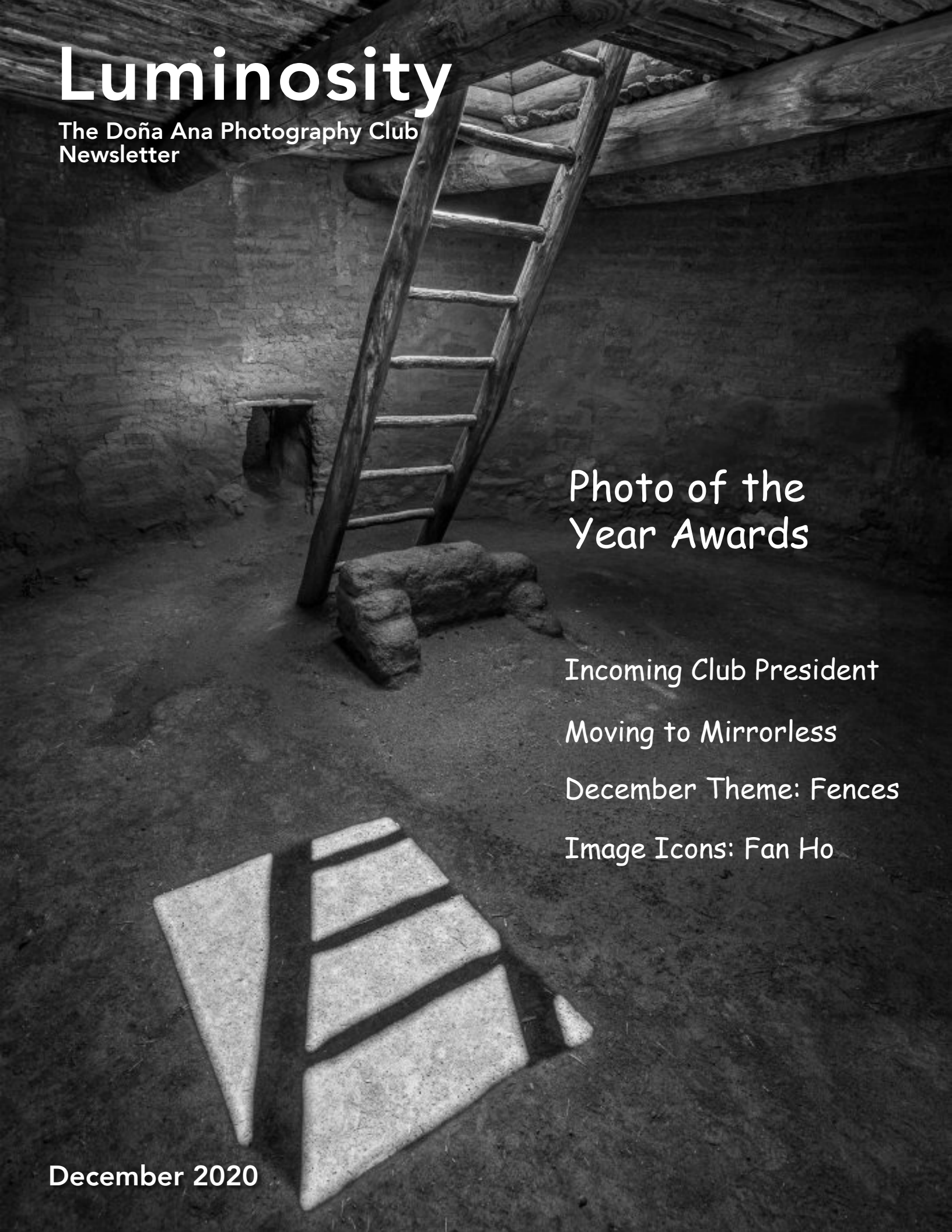

Photo of the Year Awards

Incoming Club President

Moving to Mirrorless

December Theme: Fences

Image Icons: Fan Ho

December 2020

Doña Ana Photography Club
December 2020 Serving the Community Since 1955 daphotoclub.org

Robert Paquette Steps Up for Club President

Robert Paquette, a Las Cruces social-media entrepreneur and photography enthusiast, has volunteered to become the new DAPC president. An election by the membership will take place at the January 5, 2021, Zoom DAPC meeting.

Robert has lived in Las Cruces for 25 years. He founded and ran The Market Store in Las Cruces for 12 years, providing promotion and marketing services for small business owners.

He now runs Altitude Media, a social-media-focused company. He developed and manages 20 Las Cruces community Facebook pages. Most are under the "Everything Las Cruces" brand. He also manages 80 city and community pages in five other major western U.S. cities.

Robert Paquette

Robert says he enjoys photographing sunsets and landscapes in addition to macro and time-lapse. "The desert and the landscape here are amazing," he says. As a licensed drone pilot, he says he loves to fly and photograph Las Cruces sunrises and sunsets.

He is very active in community service and founded Las Cruces Homeless in 2016. The organization raises money for jackets and warm gear to give to the homeless in Las Cruces.

Robert is a stage-four cancer survivor and has been cancer free for 14 years. "Photography is a way for me to express what I am looking at or feeling in my appreciation of everything, every day," he says.

He has been married to his wife Estella for 21 years.

About the cover:

Photographer	Stan Ford
Title	The Shadow
Photo Location	Pecos Nat'l Hist. Park, NM
Camera & Lens	Nikon D810 Zeiss Distagon 15mm *f* 2.8
Shooting Info	*f* 8, 1/45 sec., ISO 64

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Club calendar is located on the last page.

Stan Ford Wins "Photo of the Year" Award

Stan Ford is the winner of the 2020 "Photo of the Year" Award. Stan is a new member, having just joined DAPC in January. Stan took the top prize out of a field of 60 entries.

The award was announced at the December 1st Zoom club meeting, when a combined total of 25 blue and red ribbons were also awarded based on the collective opinion of the three contest judges.

Stan's winning photo was taken in a kiva at Pecos National Historical Park near Santa Fe. He served as "Artist in Residence" at the park in 2016. "I took a shot of this back then but I didn't like it. I had to keep returning over and over at the same day and time each year until I got this one," Stan said.

Stan's first-ever picture—taken at age nine—was an impromptu photo of President Kennedy walking across the tarmac from Air Force One, just months before the assassination.

The Shadow

After he retired as a manager in local government in California, Stan renewed his early interest in photography by attending courses in fine art digital imaging at the Ansel Adams Gallery in Yosemite National Park, CA. He moved to Las Cruces last December and still serves as an event photographer at Pecos National Historical Park.

Stan Ford

Blue Ribbon Winners

Presented in Order of Judges' Combined Rankings

Class A (prior POY ribbon winners)

Armless & Dangerous - Gerald Guss
Awarded "Best in Class" - Color

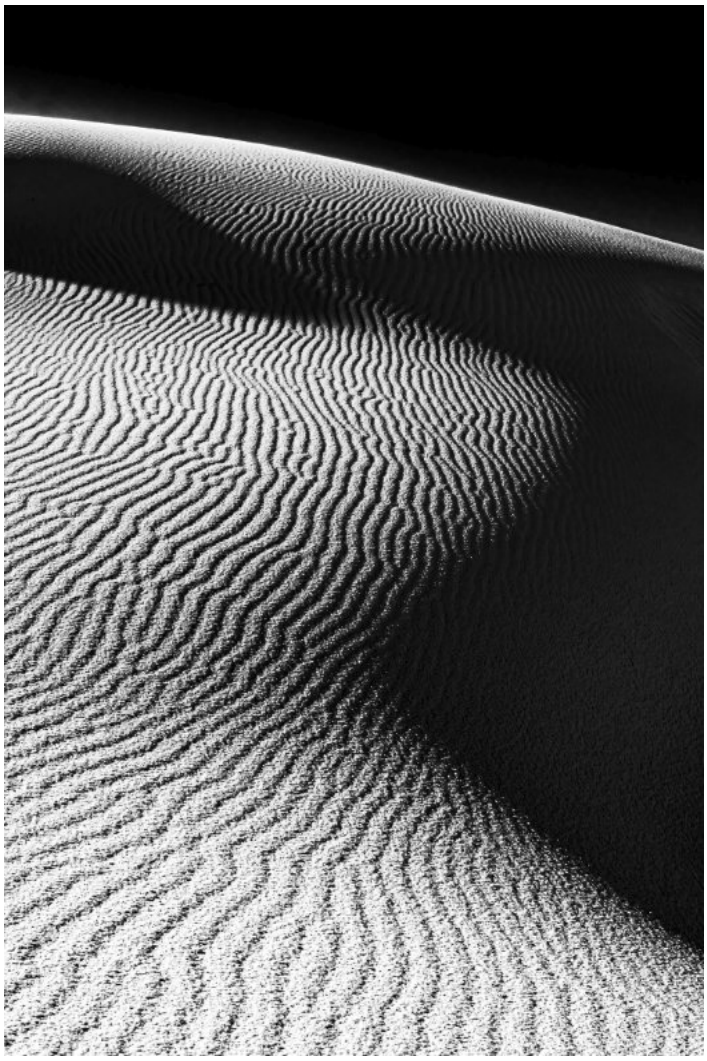
Anillos Rojos - David Turning

Swirls - Maria Zucconi

Tree & Grass - Richard Spingarn

Smooth Stepper - Gerald Guss
Awarded "Best in Class" Monochrome

White Sands Sandstorm - Bob Hamre



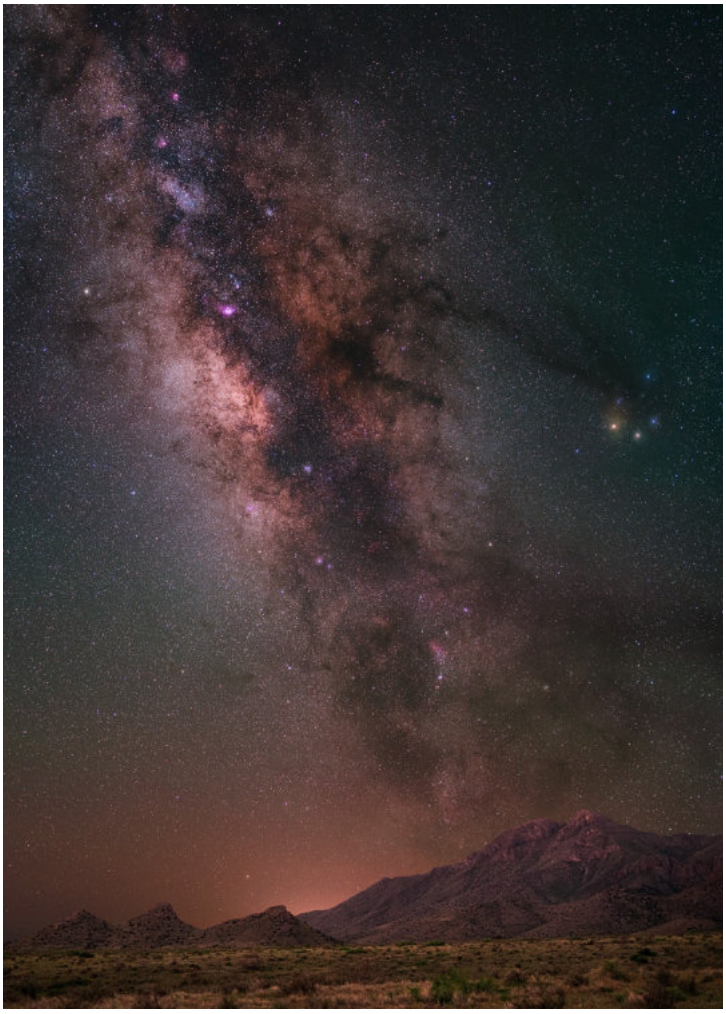
Evening Dune - Bob Hamre

Spaceport Eternity - Anne Chase

The Sentinel - Jim Matthews

Blue Ribbon Winners

Class B (new POY winners)



At the Gym - Aaron Martinez

Editor's Note: Stan Ford's Photo of the Year "The Shadow," seen on the cover and on page 2, received a blue ribbon in Class B and placed first in the category.

Red Ribbon Winners

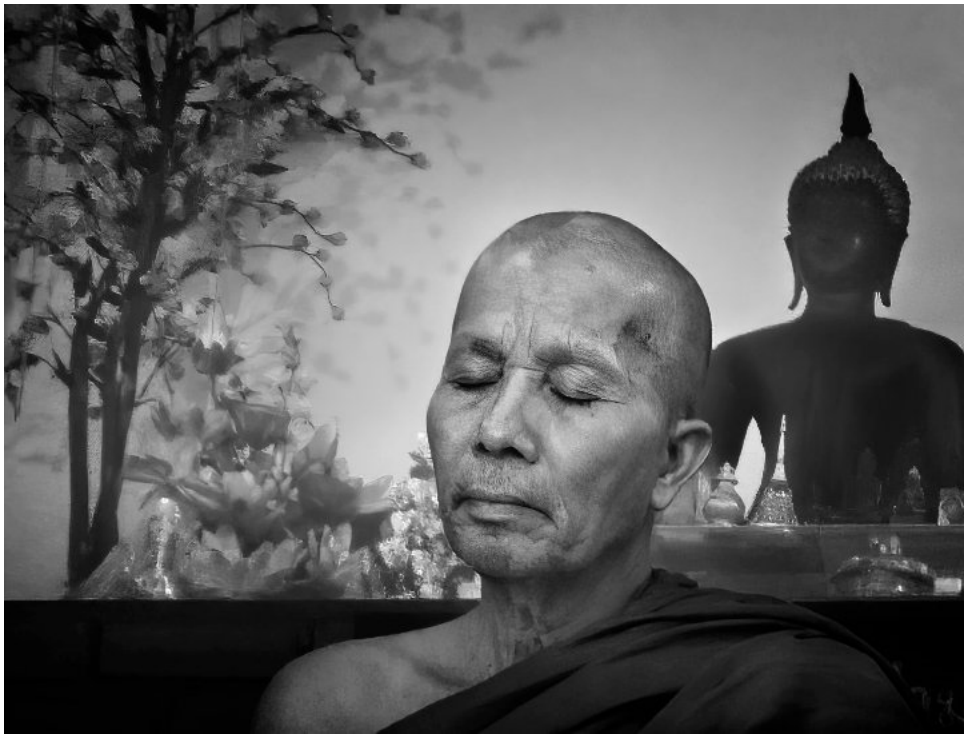
Class A

Looking Towards Space
Bill Hanson

1951 - Terry Gaume

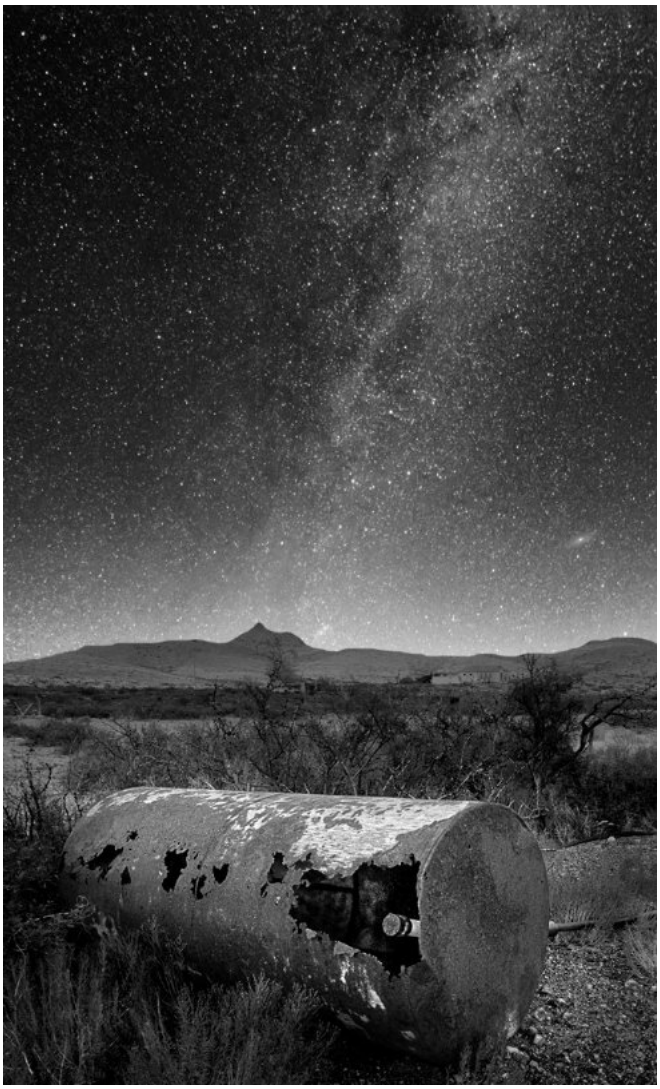
Decanting Wine - Maria Zucconi

Peace - Richard Spingarn



Smoky Sunset (White Sands) - David Turning

No Gas Tonight - Anne Chase



Abandoned Planet - Debbie Hands

Carmel Mist
Seth Madell

Las Cruces Recycled Roadrunner - A Day in Color - Patrick Strait

On the Trail - David Turning

Colors of the Windmill - Gerald Guss

Red Ribbon Winners

Class B

Solitude - Stan Ford

Tulip - Reed Dalby

Congratulations to All Our Winners!

Making the Move to Mirrorless

by Seth D. Madell

I took the plunge. Having debated with myself for years, I decided to buy into the mirrorless camera movement. Maybe it would be helpful to tell you why I did it, and why it took me this long.

The first camera I ever owned (at least, the first one that was more advanced than a Kodak Instamatic) was a Nikon film camera that I bought in 1982. I can't even tell you the model, but I remember going into a camera store and being overwhelmed. I knew the name "Nikon" and, probably for all the wrong reasons (i.e., their marketing), knew that it was synonymous with "good camera." That's all that made me buy a Nikon.

I bought a DSLR in 2003 and once again I bought a Nikon (a D100). By that time, I had cut my teeth on a Nikon camera and decided to stay with the brand. I still didn't really know squat about photography (although I would have told you differently at the time). But the Nikon brand and its ergonomics were familiar to me.

Since then I've stayed with Nikon, including a D300 in 2009 and a D750 in 2015. Now, I've got a collection of Nikon lenses and don't want to start that process from scratch.

So, why go to mirrorless? I looked at the differences and wondered whether they were important enough to me to make the switch.

My decision is not because mirrorless cameras are smaller and lighter. This makes them more portable, and easier to carry around for extended periods of time. Sorry, but that just never mattered to me. I've always found that cutting back on weight meant not carrying around too many lenses. If I want to save my back and shoulders, then carrying a single zoom lens instead of four-to-five primes is still the way to go. Also, although the mirrorless cameras are smaller and lighter, the lenses for full frame versions are not.

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And smaller is not necessarily a benefit for a guy like me with, let's face it, oversized hands and fingers. I wanted to hold onto something substantial, and Nikon's ergonomics always provided that. I've held Sony mirrorless cameras, for instance, and they just didn't have the heft needed to feel substantial. I even tested out a Nikon Z50 (their latest, entry-level crop sensor mirrorless) and it was also a bit on the diminutive side.

However, these are my reasons for going mirrorless. The cameras have less distortion from camera movement. There are a lot of reasons for blurry photos, but camera movement ranks right up there near the top. A mirrorless system can help, and on multiple fronts. First of all, and most basically, the lack of a mirror means that there is no inherent movement from having that mirror slap up and back for each shot. Also, it's become fairly common for these cameras to incorporate in-body image stabilization (IBIS) along multiple axes. This is better protection against movement than the vibration reduction you might have on your expensive lenses. And it is something that's there all the time. IBIS is particularly helpful if holding a camera perfectly still is just something you have trouble doing (that's me, too!).

Also, there's potentially better autofocus. This was a real plus for me, especially for those "walking around" shots where setting up a tripod and shooting a non-moving subject just wasn't going to happen. Autofocus systems use either "contrast detection" or "phase detection," with the latter being superior especially when tracking moving subjects. Phase detection systems are more commonly used in mirrorless cameras, and are getting better (and faster) all the time.

Another great autofocus feature is face and eye detection, more commonly seen in mirrorless cameras. With the proper settings, a mirrorless system will now recognize human and animal faces and will autofocus on the nearest eye, even when there is substantial movement. This is huge!

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Mirrorless (and probably all modern systems) have great video capabilities. This didn't interest me at all. I have never used the video side of my D750, and I doubt I will ever use it on the new camera.

The thing that really convinced me to convert to mirrorless is the electronic viewfinder (EVF). Everything else, well, I could easily live without. The EVF is the big kahuna for me. The EVF is to the camera what the "graphical user interface" is to the computer. The WYSIWYG (what you see is what you get) experience clinched the deal.

Shooting in high contrast environments used to be fraught with guesswork when it came to exposure compensation. No more, since changes made to exposure compensation are seen before the shot in the EVF. Blown out highlights can be avoided reliably, since many mirrorless cameras will display a histogram and even "zebra stripes" over blown out areas inside the EVF.

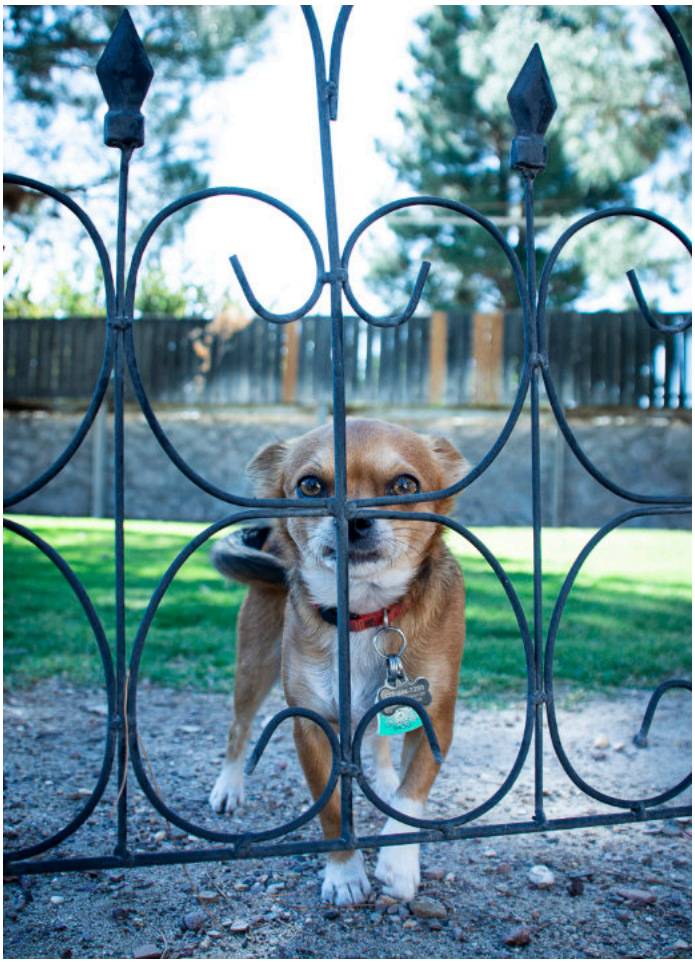
Depth of field issues can be easily dealt with, too. If I take a portrait at f/1.4 and focus on the eye, will the nose be in focus? What about the ears? It's really difficult (essentially impossible) to tell in an optical viewfinder, but an electronic viewfinder can let you know quickly and easily. Focusing issues are more easily answered, too. Checking focus on a landscape, for instance, can be assisted by zooming in. You can see the EVF to nail focus precisely. Many mirrorless cameras also feature "focus peaking," which shows an overlay inside the EVF to highlight the area(s) of best focus in your shot. This can be adjusted before the shutter is ever released.

Having decided to stay within the Nikon garden, I chose not to buy their initial offerings. The Z7 (the most logical mirrorless upgrade for me) had only a single card slot, its autofocus was kind of laggy at first, and I simply wanted to avoid jumping onto the bandwagon with version 1.0.

But Nikon just announced the Z 7II. Two card slots, faster autofocus, a deeper buffer, and now a better lineup of native lenses. Add to that the FTZ converter and I can still use all my old Nikon DSLR glass. So Merry Christmas to me – the Z 7II is on its way!

November Theme

There were 32 photos from 12 photographers shown at our November 17th Zoom meeting. If you missed the slideshow, here is a sampling from each photographer, shown in about the order received.



Impenetrable - Debbie Hands

Bermudian Booth -Seth Madell

Fence Fishing - Terry Gaume

Singing Bird on the Wire, Radium Springs
Nirmal Khandan

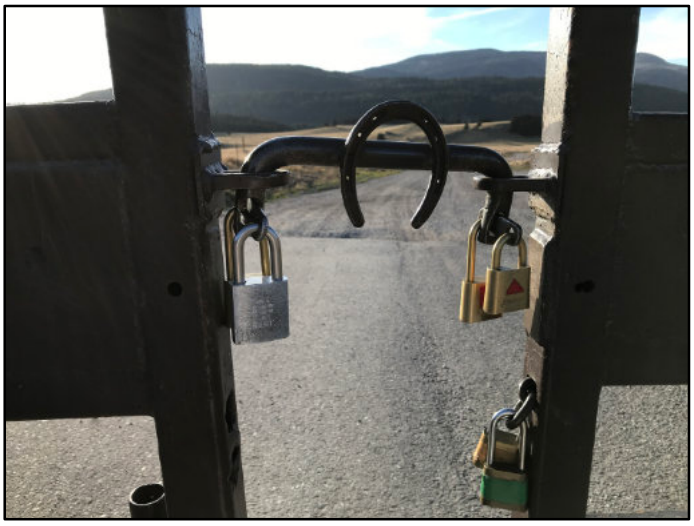
Old, But Still a Fence - Anne Chase

October Snowfall
Reed Dalby

Spain - Alex F. Burr

Snowy Fence
Dave Brown

Forces of Nature - Richard Spingarn



Definitely Not Getting In
Julie Schmitt

Rainbow Rails - Gerald Guss

Gaol Fence in Snow - Dale Taylor

2021 Monthly Themes

January	Isolation
February	Edible Things
March	Converging Lines
April	Backlit
May	Signage
June	Pink
July	Do Not Touch
August	Sense of Scale
September	Tiny Creatures
October	Celestial Bodies
November	Missions & Churches

Submit up to 3 JPEG files, 2 MB or smaller, with a maximum size of 1920 x 1080 pixels here.

Submissions are due by the Thursday evening before the second monthly meeting.

If you would like to view Reed Dalby's full PowerPoint of all the theme photos, please visit our Themes Webpage here.

Image Icons

Historic and inspiring photos

Fan Ho (1931-2016) is one Asia's most renowned street photographers. He captured the people, the culture and the architecture of Hong Kong in the 1950s and 1960s with sensitivity and artistry.

His interest in photography started at the age of fourteen in Shanghai, China, when his father gave him his first Kodak Brownie camera for his birthday.

After his family moved to Hong Kong in 1949, he continued to pursue his love for photography. At the age of eighteen he purchased a twin lens Rolleiflex and he used that camera for most of his still image work from then on.

Dubbed the "Cartier-Bresson of the East," Fan Ho is said to have had the visual sense and patience to wait for that "decisive moment." His work often captures an unexpected situation, framed against a cleverly composed background of geometry and texture. He also created drama and atmosphere with backlit effects or through the combination of smoke and light.

Fan Ho's photos display a fascination with urban life. He explored alleys, slums, markets and streets, depicting street vendors and children. What made

Approaching Shadow - 1954

his work so intensely human is his love for the common people of Hong Kong. He photographed hawkers selling fruits and vegetables, kids playing in the street or doing their homework, and even people crossing the street.

It is said that Fan Ho never intended to create a historic record of the city's buildings and monuments. Rather, he

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aimed to capture the soul of Hong Kong, namely, the hardship and resilience of its citizens.

Fan Ho was most prolific in his teens and twenties; he created his biggest body of work before he reached the age of 28. He won close to 300 local and international contests and awards. His talent was also spotted by the film

Controversy - 1955

Children's Paradise - 1959

industry, where he started out as an actor and later became a director.

Fan Ho served as a visiting professor in Taiwan and Hong Kong, teaching the art of film-making and photography. He wrote five books, one of them containing all his award-winning prints that are on display at the Museum of Modern Art, San Francisco.

His film awards include the "Best Film Award" at the Banbury International Film Festival in England. Three of his films have received the "Official Selection" of the International Film Festivals of Cannes, Berlin, and San Francisco, and five of his films have been selected for the "Permanent Collection" of the National Film

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Archives of Taiwan and Hong Kong. He also was elected as "judge" of the Taiwan Golden Horse Film Festival and Hong Kong Oscar Film Award.

Fan Ho was a Fellow of the Photographic Society and the Royal Society of Arts in England. He was also an Honorary Member of the photographic societies of Singapore, Argentina, Brazil, Germany, France, Italy and Belgium. Most recently he was posthumously given the "Lifetime Achievement Award" from the Chinese Photographic Society.

His work is in many private and public collections, including M+ Museum, Hong Kong; Heritage Museum, Hong Kong; Bibliothèque National de France, Paris; the San Francisco Museum of Modern Art; the Santa Barbara Museum of Art and many more.

A Day is Done - 1957

To see more of Fan Ho's work, please visit https://fanho-forgetmenot.com.

Mark Your Calendar

January 5, 2021, 7:00 pm

Online DAPC meeting using Zoom software. Dale Taylor will present "Photoshop Under the Hood." Also, there will be an election of the next club president.

January 14, 2021

Deadline for Monthly Theme "Isolation." Send to Themes mailbox to participate.

January 19, 2021, 7:00 pm

Online DAPC club meeting using Zoom software. Photos from the monthly theme "Isolation" will be presented.

Announcements

PSA News

Register for 2021 FIAP Distinctions

If you live in the USA, are a member of the Photographic Alliance of America (PAA); a member of a PSA-member club; and an individual member of PSA, it is time for you to prepare your submission for a 2021 FIAP Distinction. FIAP stands for the International Federation of Photographic Arts.

FIAP Distinction information can be found here and you can begin the process by submitting an online FIAP Distinction registration form now. Registration closes January 9, 2021.

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The Doña Ana Photography Club is a group of photographers and other people interested in photography. Our meetings offer technical presentations, friendly suggestions for improving your photos, networking, and other activities for a wide spectrum of photographers and abilities.

Visitors are always welcome to our monthly meetings and programs, which are designed to improve photographic skills at all levels. Meetings are normally held the first and third Tuesdays of each month (except December) at Cruces Creatives, 205 East Lohman Avenue, Las Cruces, NM, at 6:30 pm.

However, due to COVID-19, meetings will be held via Zoom until further notice.

Visit our website: www.daphotoclub.org

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Website	*Debbie Hands*	*webmaster@daphotoclub.org*
Member-at-Large	*Dave Brown*	*memberatlarge@daphotoclub.org*

Note: If your email address has changed recently, please notify our secretary, Terry Gaume.

DAPC is a proud member of the Photographic Society of America. We encourage you to consider becoming an individual member of PSA. For more information, please visit their website at www.psa-photo.org and see what they have to